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in his alma mater, which has now grown to be one of the largest schools of art in the world.

THE BRUSH AND PENCIL is completing arrangements whereby the results of this life work of teaching and study may reach a still larger field. The drawings in this number are introduced as a sort of introduction to a systematic study of the human figure in all its manifold variations and details.

The lectures by Mr. Vanderpoel are very popular with the student, and it is an inspiring sight to see the lecturer before his drawing board explaining by word and line the mysteries of construction to an audience of from three hundred to four hundred eager students.

Each installment of drawings will be supplemented by descriptive text, so that when completed the reader will have a splendid handbook, fully illustrated from original drawings, of distinct and unique value.

Nowhere else is this branch of drawing more thoroughly taught, and with text and illustration furnished by the artist, we hope to carry out a work, continuing for many months, which shall be not only of inestimable value to students, but a monument to the artist's indefatigable energy and talent.



NOTES ON FIGURE DRAWING BY J. H. VANDERPOEL

Before taking up the construction of the head as a whole the features may well be analyzed separately. The student, however, must realize that the knowledge of a part is only of value when it coexists with an appreciation of its relation to the entire structure. The eye, or any part of the figure, no matter how well understood, must be truly placed and partake of the plane or planes in which it is contained. The eyeballs enveloped by the lids protrude partially from their bony orbits. The plane of this orbit slopes inward as it descends to the cheek bone, making a decided angle to the plane of the forehead and the cheek. From this concavity the convex form of the eye with its enveloping lids presses outward, but never extends sufficiently to disturb the inward sloping plane in which it is contained. (Note section of profile, plate I.) Every part of the eye, open or closed, tends to the preservation of this plane. (Note profile, plate I.) The eyebrow overhangs the eye; the upper lid extends beyond the iris; the exposed portion of the iris slopes inward; the upper portion is hidden by the lid. The lower lid, thinner than the upper, forms the base of the plane, and terminates upon the cheek. A form like a keystone facing slightly downward, connecting the forehead with the nose, separates the orbital planes. The eyebrows originate on either

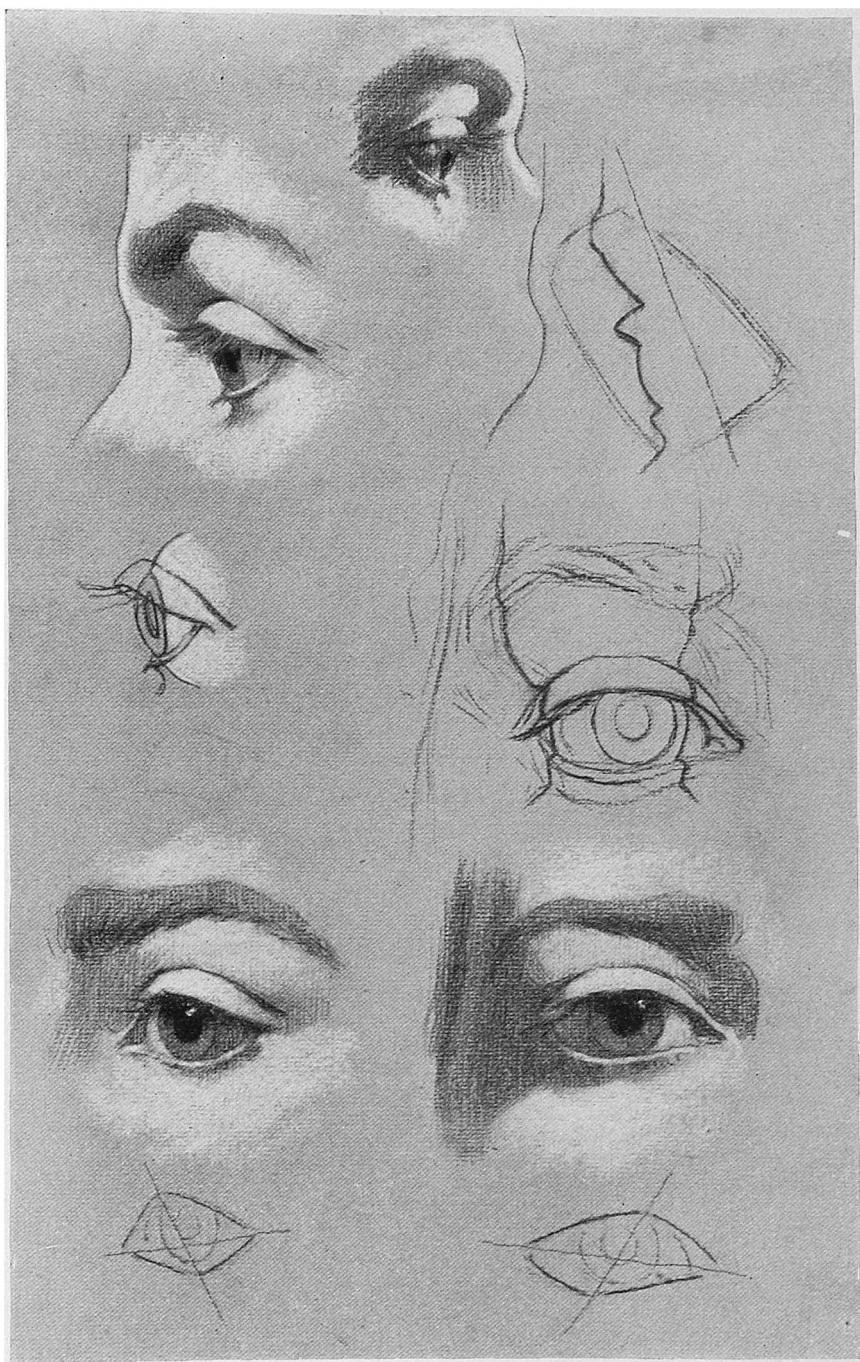


PLATE I
FIGURE DRAWING, BY J. H. VANDERPOEL

side of this junction of brow and nose. Rising in part from underneath the frontal bone, it travels outward and slightly upward, diminishing in width until at the approach of the temple it turns upon the outside of the bone and follows the orbit until its growth ceases. Note with appreciation the difference in curvature between the upper and lower lids in the three-quarter and front views. The upper lid rises abruptly from the inner corner and sweeps with graceful curve to the outer, while the lower lid starts with but a slight depression and makes a decided curve in its ascent to the upper lid, which overlaps it. The student should realize that the lids envelope a convex form, and must describe its curvature. (Note section lines in outline of front view, plate I.)

J. H. VANDERPOEL.



MUSEUM, SCHOOL AND EXHIBITION NOTES

A new incorporation has been recently formed, known as the Colorado Art Club Company, whose purpose it will be to promote art in the city of Denver. The capital stock is \$50,000, with shares at \$1 each. The company will build a school of art in memory of Rev. Myron W. Reed, by issuing interest-bearing bonds. When completed, an art collection will be placed in the school. The founders and incorporators of the club are: W. W. Montelius, Luther M. Goddard, George E. Randolph, Charles Partridge Adams, Ida L. Gregory, Lilla B. Seavey and Ella Randall King.

Colorado
Denver



The long looked for Museum and School of Art is soon to be a fact. Three different bequests are to be united. The Horace Kennedy fund, now in realty, will equal \$500,000. The Kelley estate represents another large fund; the Hurlbert gift includes many fine paintings, and the entire property amounts to several hundred thousands of dollars; while the Huntington fund, consisting of Standard Oil securities, will increase the sum at the disposal of the several trustees or incorporators to about one million of dollars. The site in Wade Park has been already donated and is worth \$100,000. The realization of all these plans will endow Cleveland with an art home for permanent and itinerant collections which will be a center of great usefulness and beauty.

Ohio
Cleveland



The Paint and Clay Club, of Columbus, Ohio, has been organized a year. It is composed of all the professional male artists of the city, fifteen in number, and some associate members.

Mr. John N. Piersche has been elected president, and Mr. Maurice S. Hague, secretary-treasurer.

Columbus